ORIGINAL MOTION PICTURE SOUNDTRACK
A FILM BY CHRISTOPHER NOLAN
DUNKIRK
MUSIC BY HANS ZIMMER

British people are raised on the story of Dunkirk. The events of the evacuation are sacred ground, not to be ventured onto without great care. Daunting for a filmmaker. But the things that place Dunkirk so firmly at the heart of a nation's self-image are the very qualities that make it one of the greatest stories in human history. Irresistible to a filmmaker.

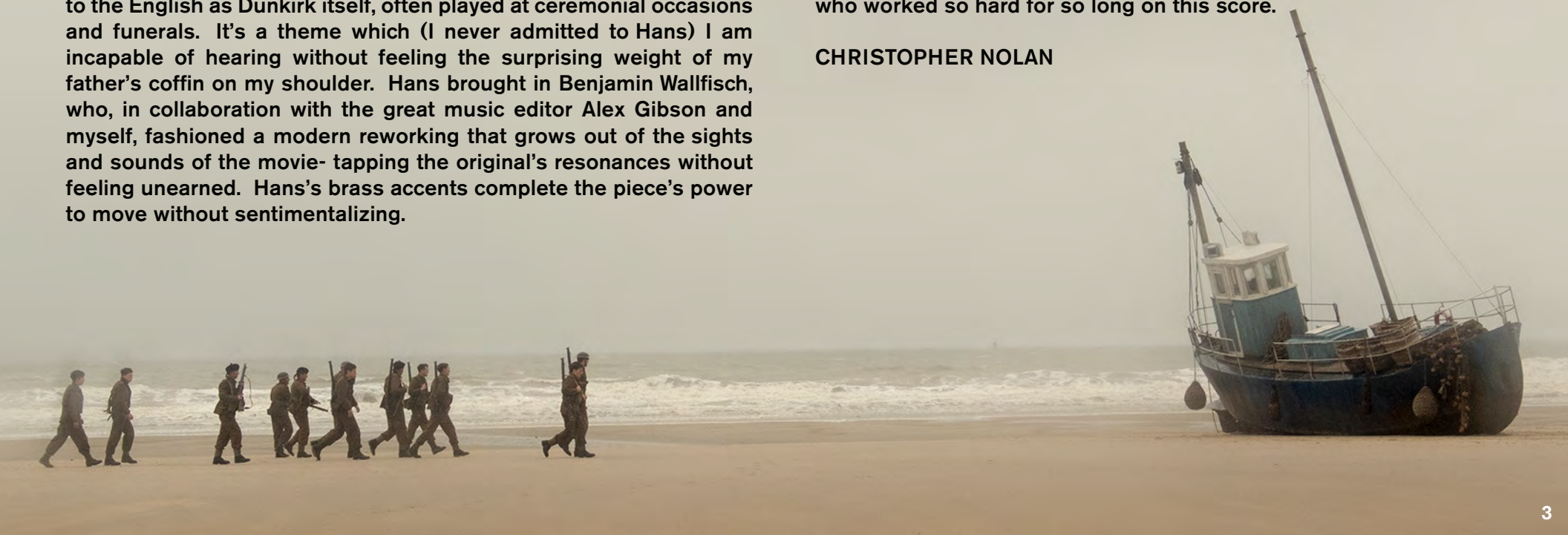
This film required a remarkable creative team, and Hans Zimmer, as well as having been a valued member in the past, knows how to assemble his own great team. From our first meeting, where I described to the percussionist, Satnam Ramgotra, the unusual rhythmic structure of the script and how it needed to be amplified by the music, through to the finishing touches applied by Lorne Balfe during our last weeks of mixing, the importance of teamwork was paramount. The process nicely echoed the circumstances of the events we were trying to honour- a triumph of communal effort not individual heroism.

When I called Hans one night with a one word suggestion- "Nimrod", I wasn't sure he'd accept experimenting with an existing theme for the climax of the film. To my surprise, he knew just who to call to achieve the deconstruction of Elgar's monumental theme, a theme as beloved to the English as Dunkirk itself, often played at ceremonial occasions and funerals. It's a theme which (I never admitted to Hans) I am incapable of hearing without feeling the surprising weight of my father's coffin on my shoulder. Hans brought in Benjamin Wallfisch, who, in collaboration with the great music editor Alex Gibson and myself, fashioned a modern reworking that grows out of the sights and sounds of the movie- tapping the original's resonances without feeling unearned. Hans's brass accents complete the piece's power to move without sentimentalizing.

Hans went on to incorporate Elgar's theme elsewhere in the score, a score that on this album has been divided into cues, but which in the film plays as one long piece with a unifying and complex rhythmic and tonal structure. The structure of the screenplay itself builds upon the shepherd tone concepts I first explored with composer David Julyan in the soundtrack for "The Prestige", but here Zimmer's team (in particular Andy Page and Andrew Kawczynski) and I added a whole new rhythmical structure. This can't be fully represented on the album, but in the film it is able to integrate sound effects and even story structure into the very fabric of the music in a new and unique manner.

This rigid structure, to which we adamantly stuck, at times proved frustrating for the musicians, but they persevered and produced extraordinary cues based on unusual solutions (such as a recording of my watch that Hans and his team adapted into many different rhythmic voices). The disciplined procedural approach stopped the music for "Dunkirk" from ever resorting to arbitrary cinematic emotionalism, something Hans and I always felt was vital, given the inherent emotional heft of the real life events. This has been a long and hard journey, but I am proud of the final results, and hope that you will share my appreciation for the talent of the artists who worked so hard for so long on this score.

CHRISTOPHER NOLAN



Music Composed by HANS ZIMMER
Soundtrack Album Produced by CHRISTOPHER NOLAN and HANS ZIMMER

Supervising Music Editor: ALEX GIBSON
Music Editor: RYAN RUBIN
Score Produced by: LORNE BALFE

SOLOISTS:
Bass: NICO ABONDOLO
Electric and Acoustic Cello: TINA GUO
Cello: STEVE ERDODY
Violin: BEN POWELL
Viola, Violin, Hardanger Fiddle: MICHAEL LEVINE
Trumpet: JON LEWIS, JOHNNY BRITT
Exotic Instruments: CHAS SMITH
Percussion: SATNAM SINGH RAMGOTRA

Synth Programming: HANS ZIMMER

The Mole and The Tide
Include a theme by SIR EDWARD ELGAR

Regimental Brothers by HANS ZIMMER and LORNE BALFE
Includes a theme by SIR EDWARD ELGAR

Home by HANS ZIMMER and BENJAMIN WALLFISCH
Includes a theme by SIR EDWARD ELGAR

Variation 15 (Dunkirk) by BENJAMIN WALLFISCH
Produced by HANS ZIMMER
Based on a theme by SIR EDWARD ELGAR

End Titles by BENJAMIN WALLFISCH, LORNE BALFE, HANS ZIMMER
Includes a theme by SIR EDWARD ELGAR

Additional Music by: SATNAM SINGH RAMGOTRA, ANDY PAGE,
ANDREW KAWCZYNSKI
Sequencer Programming: STEVE MAZZARO
Technical Score Engineers: CHUCK CHOI, STEPHANIE MCNALLY
Technical Assistants: STEVEN DOAR, DERRICK WERLÉ

Music Production Services: STEVEN KOFSKY
Digital Instrument Design: MARK WHERRY
Supervising Orchestrator: BRUCE L. FOWLER
Orchestrators: WALT FOWLER, SUZETTE MORIARTY, CARL RYDLUND, JEREMY LEVY, DAVID KRYSTAL

Orchestra Conducted by: GAVIN GREENAWAY, BENJAMIN WALLFISCH
Orchestra Leader: PERRY MONTAGUE-MASON
Score Recorded at: LYNDHURST HALL, AIR STUDIOS

Score Recorded by: GEOFF FOSTER
Score Mixed by: ALAN MEYERSON
Assistant Engineers: JOHN WITT CHAPMAN, FOREST CHRISTENSON
Additional Engineering by: SETH WALDMANN, JOHN WITT CHAPMAN, ALFREDO PASQUEL
Assistant to Hans Zimmer: CYNTHIA PARK
Studio Manager for Remote Control Productions: SHALINI SINGH
Orchestral Contractor: ISOBEL GRIFFITHS
Los Angeles Contractor: PETER ROTTER

Sampling Team: TAUREES HABIB, RAUL VEGA

Synth Design: HOWARD SCARR, DREW JORDAN, ED BULLER

Music Preparation: BOOKER T. WHITE
Music Librarian: JILL STREATER
Score Mixed at: REMOTE CONTROL PRODUCTIONS, Santa Monica CA

AIR STUDIOS SESSIONS:
Air Studios Bookings: ALISON BURTON
ProTools Recordist: LAURENCE ANSLOW
Orchestra Timing: CHRIS BARRETT
Assistant Engineer: ALEX FERGUSON

Album Mastered by PATRICIA SULLIVAN at Bernie Grundman Mastering

Soundtrack Album Produced by: CHRISTOPHER NOLAN and HANS ZIMMER

Executive in Charge of Music For Warner Bros. Pictures: PAUL BROUCEK

Executive in Charge of WaterTower Music: JASON LINN

Music Business Affairs Executive: LISA MARGOLIS

Art Direction: SANDEEP SRIRAM

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MOONSTONE

1. THE MOLE
- HANS ZIMMER
Includes a theme by SIR EDWARD ELGAR

2. WE NEED OUR ARMY BACK
- HANS ZIMMER

3. SHIVERING SOLDIER
- HANS ZIMMER

4. SUPERMARINE
- HANS ZIMMER

5. THE TIDE
- HANS ZIMMER
Includes a theme by SIR EDWARD ELGAR

6. REGIMENTAL BROTHERS
- HANS ZIMMER and LORNE BALFE
Includes a theme by SIR EDWARD ELGAR

7. IMPULSE
- HANS ZIMMER

8. HOME
- HANS ZIMMER and BENJAMIN WALLFISCH
Includes a theme by SIR EDWARD ELGAR

9. THE OIL
- HANS ZIMMER

10. VARIATION 15 (DUNKIRK)
- BENJAMIN WALLFISCH
Produced by HANS ZIMMER
Based on a theme by SIR EDWARD ELGAR

11. END TITLES
- BENJAMIN WALLFISCH, LORNE BALFE and HANS ZIMMER
Includes a theme by SIR EDWARD ELGAR

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WARNER BROS. PICTURES PRESENTS
A SYNCOPY PRODUCTION A FILM BY CHRISTOPHER NOLAN "DUNKIRK" FIONN WHITEHEAD TOM GLYNN-CARNEY JACK LOWDEN
HARRY STYLES ANEURIN BARNARD JAMES D'ARCY BARRY KEOGHAN WITH KENNETH BRANAGH CILLIAN MURPHY MARK RYLANCE AND TOM HARDY
MUSIC BY HANS ZIMMER EXECUTIVE PRODUCER JAKE MYERS PRODUCED BY EMMA THOMAS, p.g.a. CHRISTOPHER NOLAN, p.g.a. WRITTEN AND DIRECTED BY CHRISTOPHER NOLAN

SYNCOPY

PARENTS STRONGLY CAUTIONED
PG-13
INTENSE WAR EXPERIENCE AND SOME LANGUAGE
Some Material May Be Inappropriate for Children Under 13

Soundtrack Album on WATERTOWER MUSIC

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